PARCOURS DES MONDES 2022

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I live in Sydney, Australia. Due to my many travels, I work from a home office and Sydney warehouse rather than a permanent gallery. My schedule (apart from pandemic lockdowns) includes several trips to Papua New Guinea and various Pacific regions, with regular exhibitions in Australia and overseas. An avid field collector, I still greatly enjoy these Pacific odysseys and always come across some fine and interesting artworks. Having said that, old collections and small auctions within Australia can also be a rich resource for artworks.

Design: The Grumpy Wombat

Photography: Jenni Carter

1. Fertility Figure, *Mindja*, Washkuk Hills, Upper Sepik River.

Collected by Ed Boylan in 1972 on one of his earliest trips into the Washkuk Hills.
This remained as part of his private collection and for many years hung in his Cairns home.
This is an old figure, probably 1940s-1950s but could be older, as it shows many layers of repainting. It was certainly used over many generations. There is some dry rot at the base (from standing on damp earth) but it is quite stable.
This is a typical *Mindja* in size and basic form, with a wide face, predominantly red and with the classic cut-out eyes and smiling mouth. However it is quite extraordinary in its lower half, where there are many small faces (ancestral or spirit), rather than the usual zigzag abstract design.
Mindja figures were central to the second harvest ceremony, called *Mindja*, where they represent male spirits, generally related to water spiriits. This ceremony took place after the yam harvest and was necessary to ensure abundance the following year. Essentially *Mindja* are fertility figures, to ensure the balance of nature.

148 x 36 x 12

€ 12,000

Mindja ceremony in Bangwis village, 1973
Photo; Ross Bowden.
Reproduced with permission from Ross Bowden, “Creative Spirits”, Melbourne, 2006.

2. Pair Dance Costumes, Koil Island, North Coast, PNG.

The two masks were collected at Koil Island soon after a ceremony in 1973 by June Butcher. She owned Sepik Coastal Agencies, a shipping and freight forwarding business in Wewak from early 1960s untill mid 1970s, when she retired to Queensland, Australia, taking a small personal collection with her, including these two Dance Masks.
These masks are almost always presented as male (long nose) and female (short nose) pairs, are typical of the Schroeten Islands, off the Sepik northern coast. The best study of these cultures was by antropologist Ian Hogbin, who published “The Island of Menstruating Men” in 1973, about one of the Schroeten islands, Vokeo Island.
The masks are invariably older than the cane costumes, and the interior of this mask shows good age; the stick inside obviously clamped by teeth over time. The canework of the costume shows a little deterioration, and also what appears to be some village restoration, but is generally in good shape.
In earlier times there was constant trade between these islands and coastal communities, using large ocean-going canoes. These masks and ceremonies were also traded; so even though collected on Koil Island, it is possible the masks were made on another of the islands and traded.

97 x 29 x 46
95 x 32 x 43

€ 24,000

Dancing Tangbal Masks, Vokeo Island.
Photo: Ian Hogbin 1963. Courtesy Fischer Library archives, University of Sydney.

3. Ancient Fighting Shield, Wahgi Valley, Western Highlands, PNG.
19th/Early-20thC.

This shield, carved and painted with superb elegance, is probably the finest Wahgi Valley shield ever collected. It is so large and impressive, it must certainly have been the fight-leader's shield in battle and the number of arrow and spear points (around 200 are embedded) attest to its use over many generations. Wahgi shields are often inherited by sons or grandsons. The central circles are scalloped out, giving a subtle three dimensional quality to the surface of the shield. The paintwork completes this fine shield; red, white and blue that again shows age.
Cassowary feathers used in battle adorn the shield.
Collected by John McInnerny, an Australian teacher, in Mt Hagen in mid 1960s.
Ex-Chris Boylan collection, Sydney.
Ex-John Friede collection, New York.

208 x 68

€ 38,000

Mock battle near Mount Hagen.
Photo: Mick Leahy, 1936.
This photo gives an amazing insight into the dynamics of tribal war.

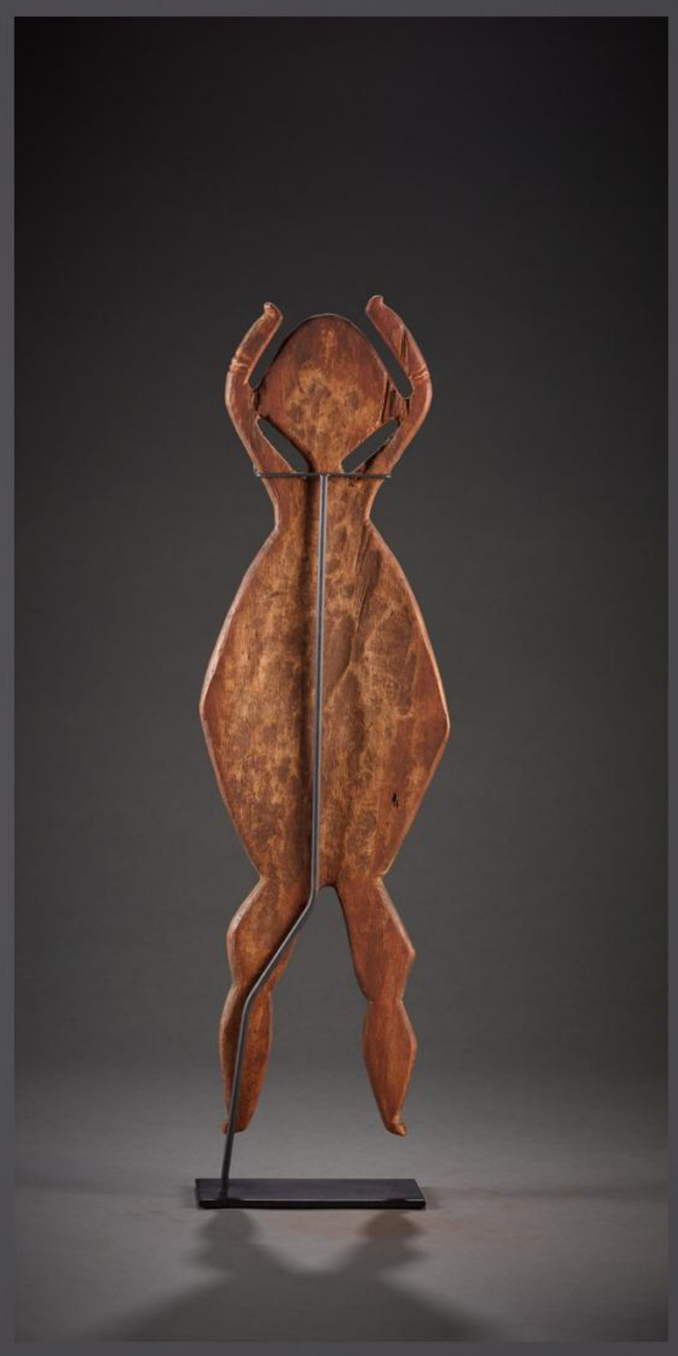
4. Figure, Bioma, Wapo Creek, Papuan Gulf, PNG. Mid-20thC.

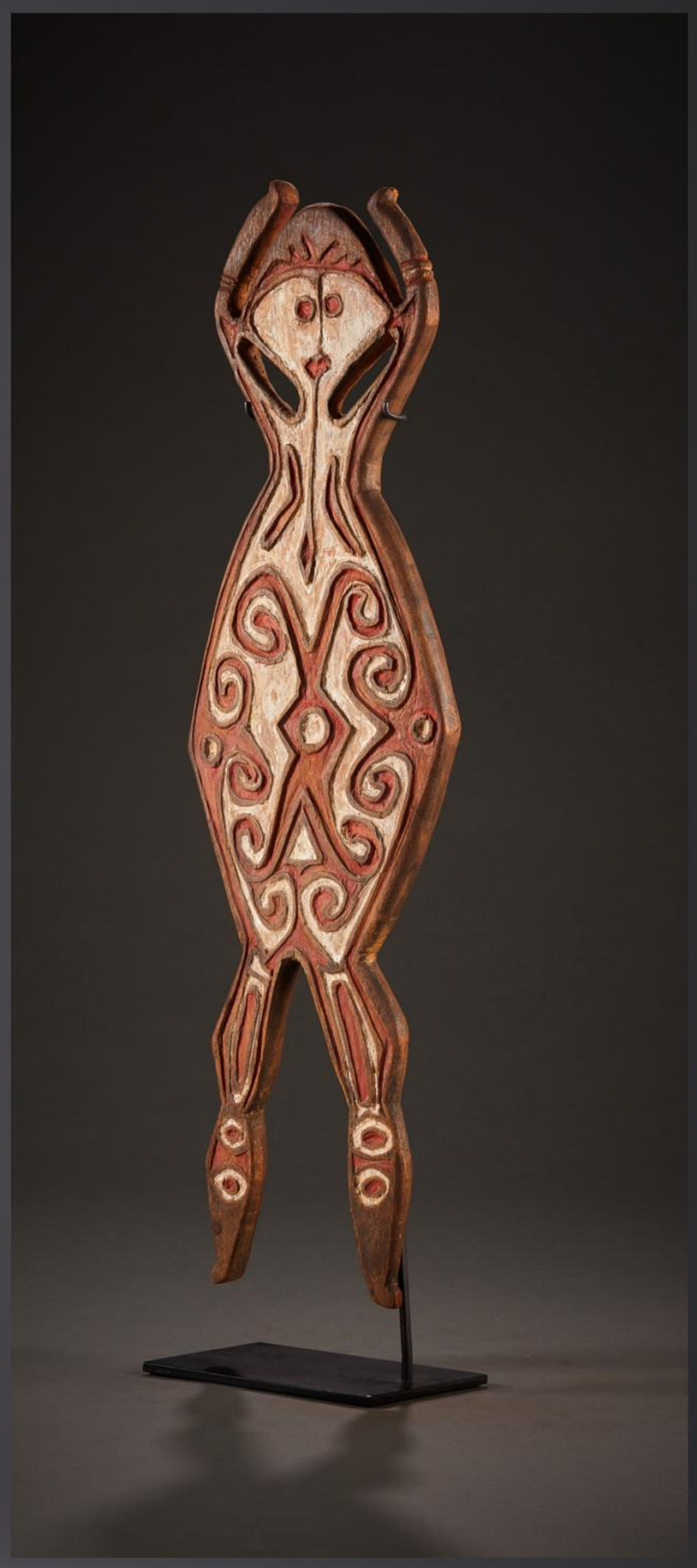
These bioma figures of Wapo Creek have a spontaneity beyond that of the central Papuan Gulf designs; the classic Papuan Gulf motifs are more relaxed and flowing, with the arms generally raised. Bioma like the larger Irivake figures, were associated with the powerful spirits, imunu. Douglas Newton shows many bioma figures in his book, “Art Styles of the Papuan Gulf” (1961), some collected by Paul Wirz in the 1930s, but have since become less common. Ex-Wilhelm Kok, Sydney. Ex-Neil Jensen, Sydney.

68 x 20 x 3

€ 4,000

Section of a clan cubicle within the Men’s Spirit House, Papuan Gulf. Photo; Chris Boylan 1988.





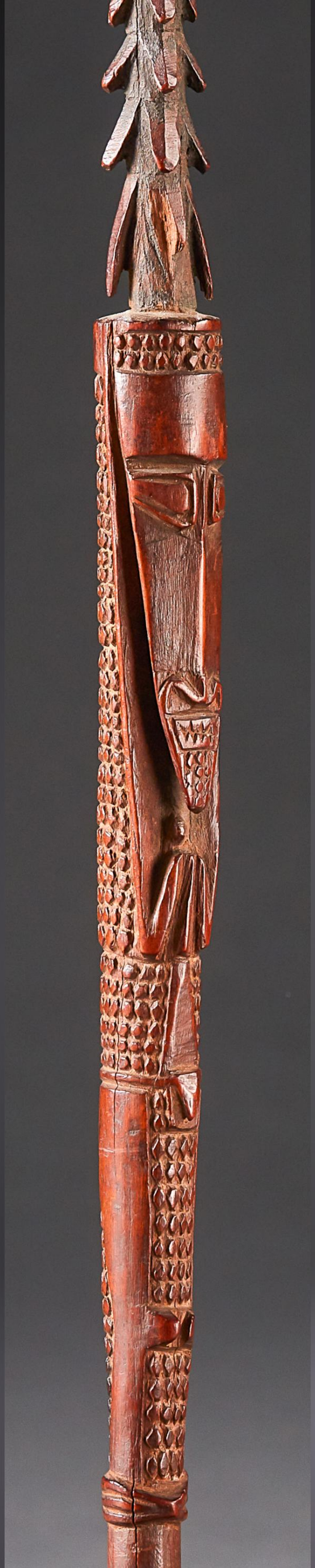
5. Dance Mask, Lower Sepik River, PNG. 19thC.

Old Dance Mask, used over generations in ritual dances, shows a fine overall patina that is partly a product of storage, probably high up in a Spirit House, where smoke from the men's fire seeps into a wrapped mask above. This both gives the patination and, importantly, protects the mask from insect attack. A similar mask is in the book, "Island Ancestors - Oceanic Art from the Masco Collection". (p48, 1994).
Ex-John Friede collection, New York.

34 x 17 x 10

€ 15,000

Masks were mounted into a large dance costume, and elaborately decorated with shell teeth and magic plants for ceremony.
Photo: Helen Dennett 1982



6. Spear Point, Torres Strait, North Queensland, Australia. 19thC.

This is a Torres Strait spear point of the highest quality.
Spear points from the Torres Straits were carved with both crocodile and human (ancestral) motifs. A bone tip with barb was attached at the top; the handle was a bamboo shaft.
This particular figure is superb and has a wonderful brown patina overall. The face is well executed, with jutting jaw, much of the sides and back are covered in fine nodules, executed by a master-carver, that most probably represent crocodile hide.
Ex-collection David Ross, USA: ex-Michael Hamson, USA:
Ex collection John Friede New York.

36 x 2 diameter

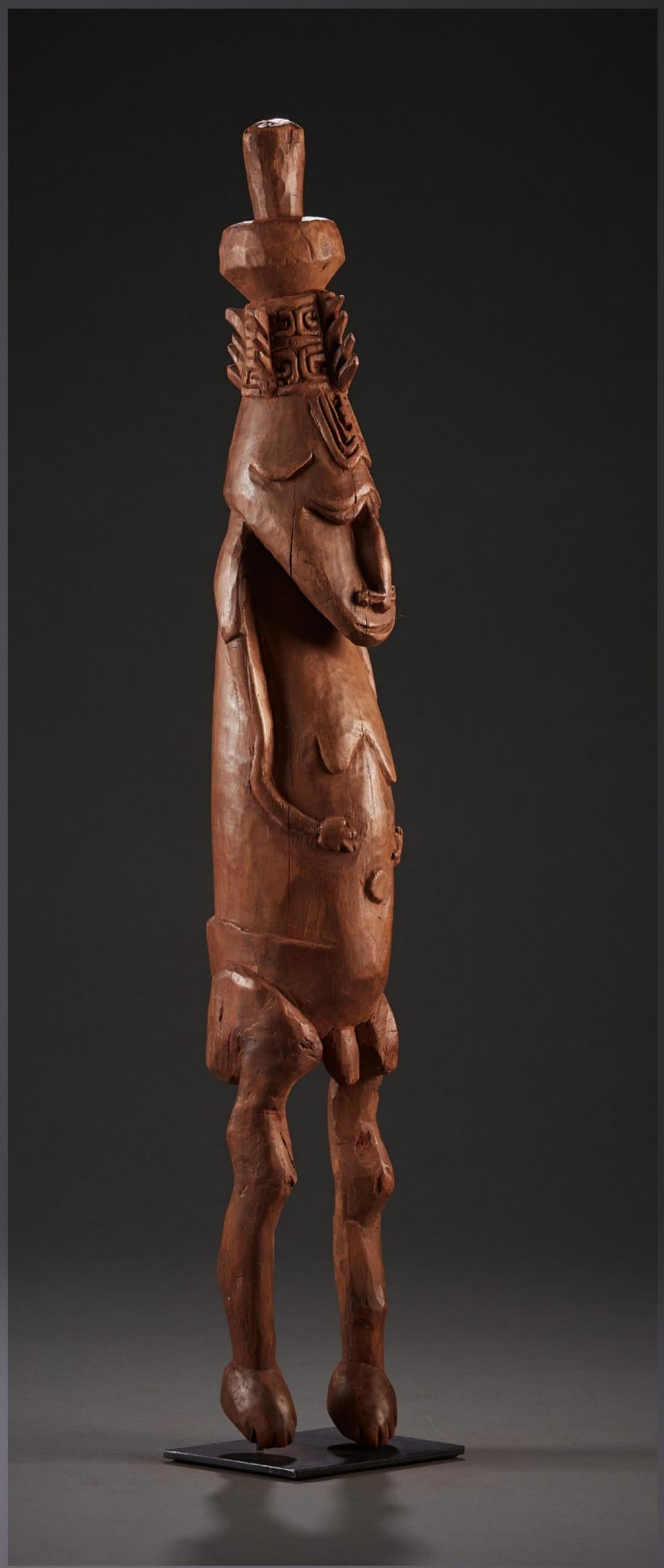
€ 12,000

7. Ancestor Figure, Possibly Aitape Area, North Coast, PNG Early 20thC.

This figure carries no information on its origins, but is certainly early 20th Century if not older. The headpiece suggests the Sepik coast ot Schouten Islands to its north; however the legs and expressive thin arms allude to an origin futher westwards of the Sepik. The lack of a base on the figure suggests its age and also that it was probably made to be suspended.
Ex-Cleveland Museum of Art, Ohio. Number “141” on the leg in white ink.
Ex-Chris and Anna Thorpe, Sydney. Ex-Neil Jensen, Sydney.

73 x 11 x 10

€ 6,000



8. Gourd Dance Masks, PNG Highlands. Mid-20thC.

In early contact times gourd masks, used in rituals where they depicted various spirits of the mountains and bush, were found across the Highland regions. The masks were simply adorned and painted and appear to have been used in ceremonies then discarded; hence few have survived. The best surviving masks are in the Moriarty collection at the Art Gallery of NSW Sydney.
Mask (a) was collected in the 1970s near Goroka.
Mask (b) was collected by an Australian patrol officer in 1960s, ex-Gallash collection, Adelaide, South Australia. Similar masks in the Moriarty collection suggest this mask may have originated in the Jimi Valley, Western Highlands.

a) 29 x 32 x 9
b) 40 x 21 x 10

€ 2,400
€ 4,000

New Guinea Highland Dancer wearing gourd mask, painted and decorated with cassowary feathers.
Photo: Stan Moriarty, 1966

9. Old Headhunting Horn, Middle Sepik River, PNG. 19thC. Stone carved.

This old horn has a simplicity in form that is most common the much older Sepik carvings, when no metal tools were available. The strong head has a wonderful form and good detail; the area below the trumpet's blowing hole has simple "diamond shape" designs. The highlight in some ways of this object is the superb ancestral face carved near its base - and it would be this invokation of ancestral power that gives the headhunting horn its potency.

60 x 12 diameter

€ 6,000

10. Female Fertility Figure, *Nogwi*, Washkuk Hills, Upper Sepik River.
Early Mid-20thC.

Such female figures, called *Nogwi*, are central to the third and most secret of the yam fertility ceremonies, held after the yam harvest. This is an old figure, with deeply carved belly scarification, a puberty rite for females, that ceased before the Second World War. In ceremonies this *Nogwi* figure was decorated profusely with shell body ornaments, and raised high on a ceremonial structure inside the Spirit House.
Women were never allowed to see these sacred female figures. This figure was used over several generations and, between ceremonies, would have been stored away in a jungle house along male-only pathways.
Highly regarded figures were “borrowed” by neighbouring communities on some occasions, as their “power” was admired.
Ex-Chris and Anna Thorpe, Sydney.

141 x 25 x 16

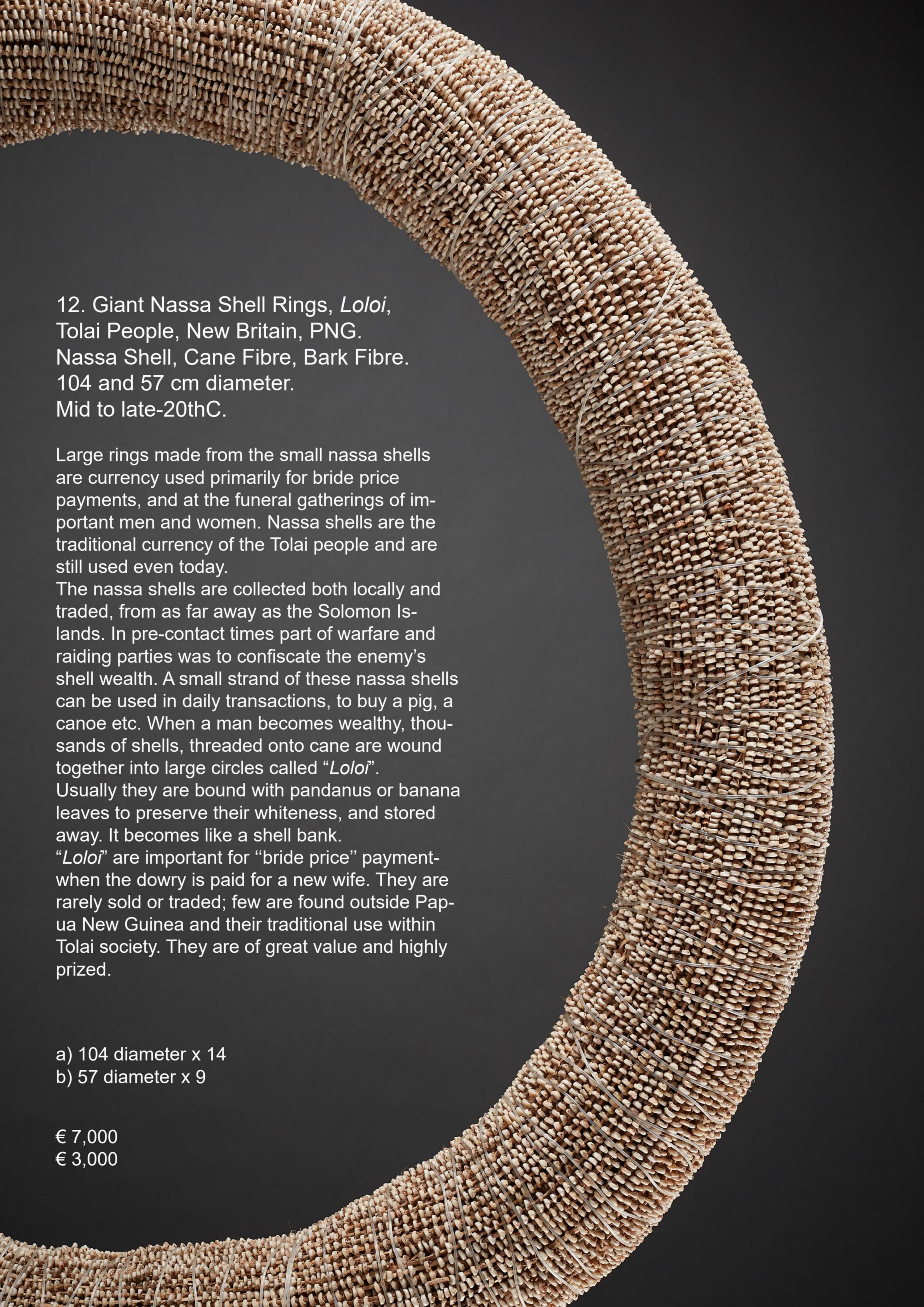
€ 8,000

11. Fighting Shield, Upper Lai Valley, Southern Highlands, PNG.

Oval shield, used in tribal warfare. Fighting still ocurred in these remote valleys well into the 21st Century. The many layerings of paintwork suggest use in many battles, as shields tended to be repainted at the advent of a new war, instilling new war magic. An abstract figure emerges from the painted shield's surface; this expressionist rendition only appears on shields from the Upper Lai Valley - nowhere else in the Southern Highlands.

131 x 42

€ 4,500

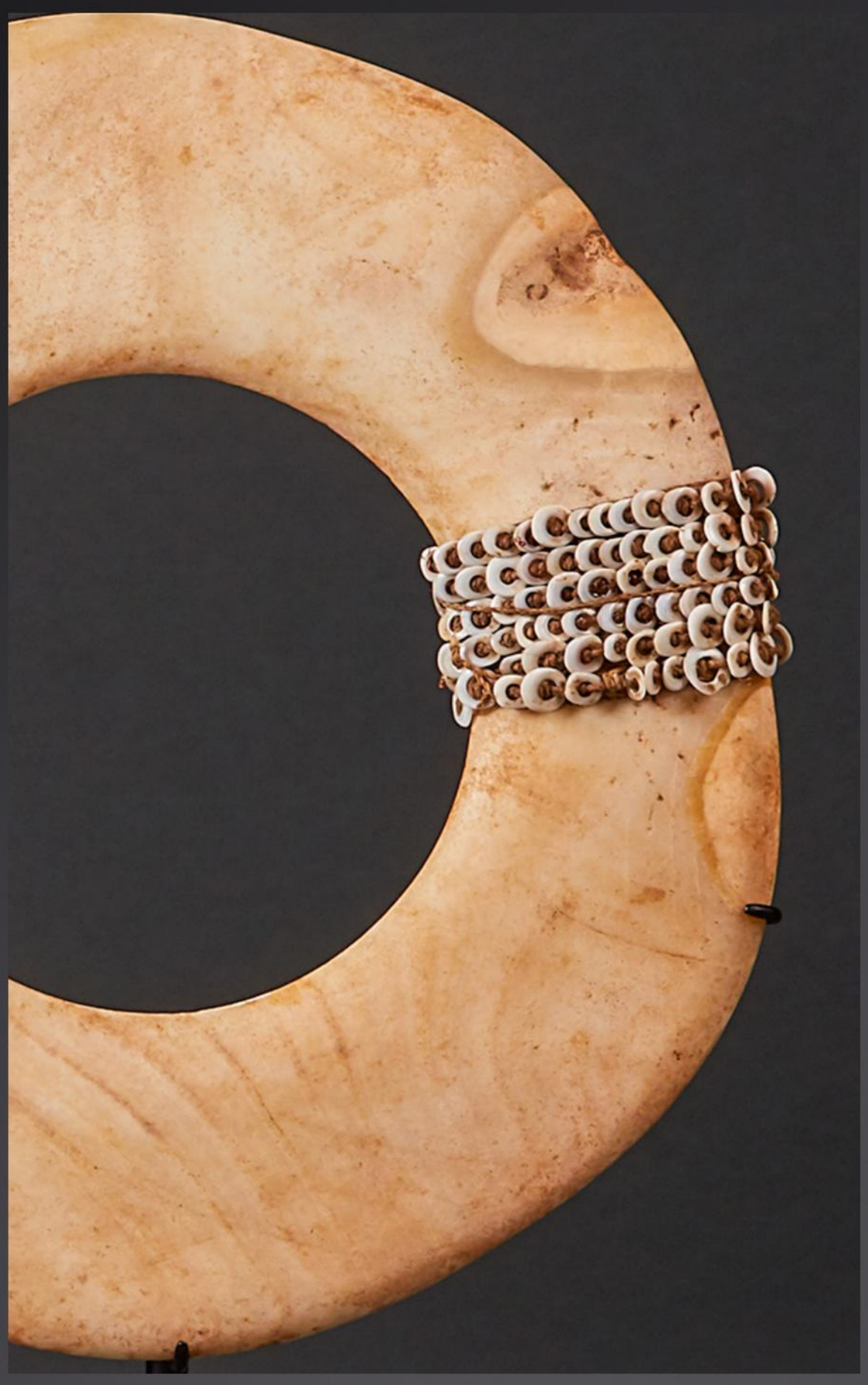


12. Giant Nassa Shell Rings, *Loloi*,
Tolai People, New Britain, PNG.
Nassa Shell, Cane Fibre, Bark Fibre.
104 and 57 cm diameter.
Mid to late-20thC.

Large rings made from the small nassa shells are currency used primarily for bride price payments, and at the funeral gatherings of important men and women. Nassa shells are the traditional currency of the Tolai people and are still used even today.
The nassa shells are collected both locally and traded, from as far away as the Solomon Islands. In pre-contact times part of warfare and raiding parties was to confiscate the enemy's shell wealth. A small strand of these nassa shells can be used in daily transactions, to buy a pig, a canoe etc. When a man becomes wealthy, thousands of shells, threaded onto cane are wound together into large circles called "*Loloi*".
Usually they are bound with pandanus or banana leaves to preserve their whiteness, and stored away. It becomes like a shell bank.
"*Loloi*" are important for "bride price" payment-when the dowry is paid for a new wife. They are rarely sold or traded; few are found outside Papua New Guinea and their traditional use within Tolai society. They are of great value and highly prized.

a) 104 diameter x 14
b) 57 diameter x 9

€ 7,000
€ 3,000



13. Giant Clamshell Rings, YUA, Prince Alexander Mountains, PNG

These shell rings are of immense value on many levels: as brideprice or as markers of prestige and ownership in particular exchanges. They are cut from the giant clamshell *(tridacna gigas)* using only bamboo and sand. Shells are judged by their size, thickness, colour and the perfection of the central circle. On ocassions they are further embellished with chords or small shell attachments, that personalise the shell in large gatherings where they are sometimes displayed.

a) 31 diameter x 2
b) 23 diameter x 4.5
c) 26 diameter x 2

a) € 1,900
b) € 1,900
c) € 1,600

14. Wood Yam Mask, *Arapesh* People, Prince Alexander Mountains, PNG.

These elegant wooden yam masks, with a long handle-like projection, are found just east of the Abelam, among a group called *Bukie*, who were studied and referred to by Margaret Mead as the "*Arapesh*". Their wood masks are among the most beautiful of this yam-growing region, where mainly woven masks are used to decorate the yams. This mask is particularly fine and beautiful, showing various layering of paintwork, suggesting use over generations.
Collected by Ed Boylan in 1974.

38 x 18 x 7

€ 2,500

15. Five Yam Masks, Abelam People, East Sepik.

Papua New Guinea Yam masks are woven artforms found throughout the extensive Abelam region, where the growing of large yams is equated with spiritual power. The best are fine and tightly woven, and painted and embellished with bright ochre paints.

a) Tightly woven, good ochre paint, with vine secured to add feathers.
b) Smaller yam mask, with conus shell decoration.
c) Fine tightly woven mask, with small face, and large cassowary plumage.
d) Fine yam mask, with bulbous cockatoo-like head; blue and pink ochre paintwork .
e) Large yam mask, Ilahita, Western Abelam, ex-Gerrits collection.

a) 22 x 18 x 8
b) 19 x 10 x 7
c) 30 x 38 x 7
d) 23 x 24 x 10
e) 62 x 25 x 20

a) € 900
b) € 500
c) € 1,200
d) € 1,000
e) € 1,600

16. Woven Bat Figure, Abelam People, Sepik Plains, PNG.

Both wooden and woven animal forms (most often birds) are made by the Abelam, as part of the spirit cult associated with the *Haus Tambarans* (East Sepik ancestoral worship house) and initiation. Large wooden hornbills are often placed outside on the *Haus Tambaran*; but many other such figures are used inside, as part of the ititiation scenes. Bats (or flying foxes) were traditionally associated with warfare and headhunting, carrying symbolism of strength and masculinity into these initiation ceremonies. This is quite an extraordinary figure, made of cane and tapa cloth, with a small bat baby in a pouch.

42 x 49 x 24

€ 3,000

17. Large Spirit House Figure, *Sawos* Region, Middle Sepik, PNG. Early-20thC.

This large figure is one of a pair, collected in the *Sawos* village of *Numangwa*. These figures were seen by the eventual collector in the village in the early 1970s and, over many years and visits, when it was never for sale - but eventually the owner agreed to sell. The carving is hardwood; very finely and well executed; the paintwork is extant, but, being ochres, has diminished over time. These figures represented important ancestor spirits and among the *Sawos*, where Haus Tamba-ran posts were often uncarved, these figures were strapped to the central Spirit House posts. The post figure is surmounted by two large birds, totem symbols of the clan; the post is hollowed at the back. An old split at the base is held tightly together by the metal support stand.
Collection: Chris Boylan, Sydney.

206 x 25 x 28 cm

€ 14,000

18. Fighting Shield, Mendi Valley, Southern Highlands, PNG, collected 1960s.

Oval shield, with a basic yet evocative abstract design, that suggests a figure. Such figures are generally ancestral and protective of the warrior. Shields are custom-made to the warrior (often by himself) and the smaller size suggests a warrior of smaller stature.
Ex-collection art dealer Rudy Komon, Sydney (1908-1982).

112 x 38

€ 3,000

19. Fighting Shield, Nipa Valley, Southern Highlands, PNG.

Oval in shape with a bold central circle. This is a fighting shield made of a semi-hard wood called *warrumbi*. Designs are always bold, and are meant to “terrify the enemy”. The red circle may be the “sun” (a Creator Being), but is also sometimes described as a “navel”, suggesting an underlying anthropomorphic meaning. Collected in Nipa Valley in 1990s, where tribal warfare continued well into the 21st century.

131 x 45

€ 4,500

20. Parrying Shield, *Wunda*, Kimberley Region, Western Australia. Early 20thC.

This aboriginal shield has the typical zigzag grooved engraving, and is extremely fine, with ridges closely spaced. The back is covered in engraved designs, larger and bolder. The shield overall is of exceptional quality. The back of the shield with its bolder more detailed design than the extremely “fine fluted front”, could possibly been done at a later date (or be a different artist); but this is only conjecture.
Ex-Peter McCabe collection, Adelaide, SA.

77 x 16 x 5

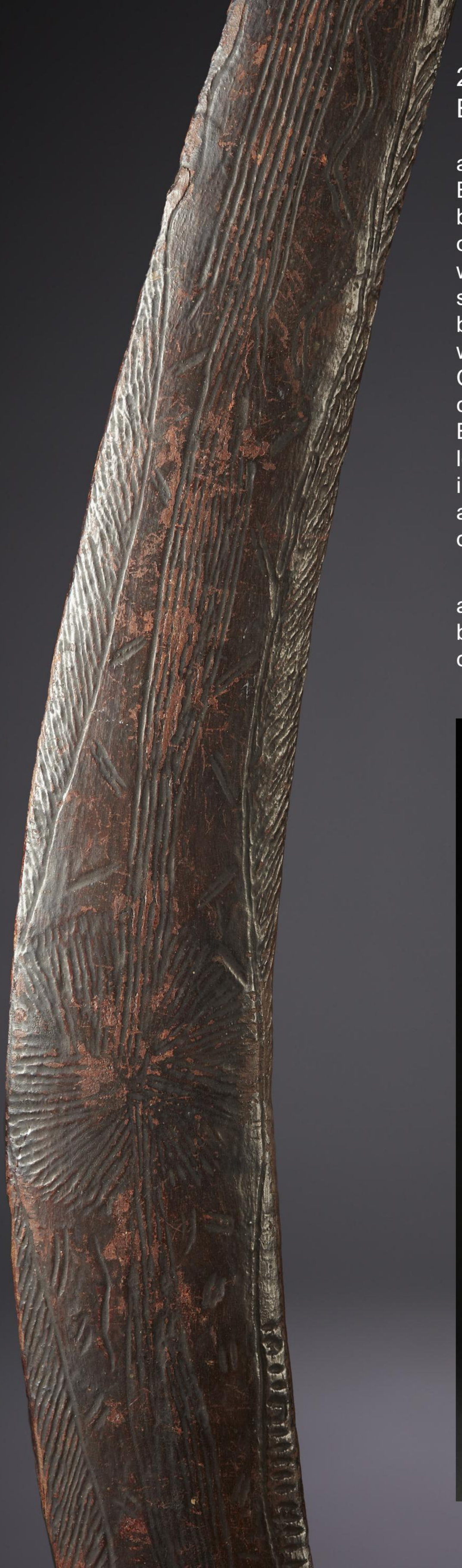
€ 3,000

21. Two Parrying Shields, *Wunda*, Kimberley region, Western Australia. Early 20thC.

Parrying shields are used in fighting, to deflect spears or boomerangs. The front surface is fluted, and painted alternatively with red and white ochres, that highlight the design.
Both shields are ex-McCabe collection, Adelaide, South Australia. The larger shield has a number "1766" from an earlier unknown collection.

a) 74 x 21 x 5
b) 59 x 15 x 4

a) € 1,800
b) € 1,500



22. Two Boomerangs and Spear Thrower, 19th/ Early-20thC, Australia.

a) Old boomerang, Queensland or northern NSW, 19thC. Engraved with deep designs over its whole surface.
b) Spear Thrower, Cape York, North Queensland. These objects are made of finely finished hardwood, with a wood flange at the base to hold the spear, and an oval-shaped double Bailer shell form at the top, giving both balance and decoration to the spear thrower, as they were also used in ceremony. They were traded from Cape York into the islands of the Torres Straits.
c) Fluted boomerang, used in hunting and fighting, Lake Eyre region, Central Desert region. The boomerang is long and heavy indicating it was used as a club in fighting, more so than a boomerang. As with many boomerangs, the sharp end shows it was also used as a tool, digging for bush yams etc.

a) 72 cm	a) € 1,500
b) 69 x 10	b) € 600
c) 83 cm	c) € 800

23. Four Aboriginal Churringas. Important Ritual Objects, Australia.

a) Large bullroarer, Western Australia, covered in finely fluted diamonds and triangles. Bullroarers are sacred mucical instruments used at important male ceremonies, 19th/early-20thC.
b) Small fine bullroarer, with cervilinear design. Ancient piece, certainly 19thC. ex-Dunmall collection, number 232.
c) Cylindrical *churringa*, covered in circular engraved designs, collected near Anna Plains, Western Australia, 19thC, ex-Dunmall collection, number 049.
d) Small very fine churringa, WA, early-20thC.
e) Small very fine churringa, wrapped and bound in green cloth; the piece is old, with fine engraving.

a) 66 x 10
b) 23 x 4
c) 36 x 4.5
d) 33 x 6
e) 24 x 6

a) € 900
b) € 700
c) € 800
d) € 700
e) € 700

24. Pair Of Ceremonial Boomerangs, Mornington Island, Northern Territory. Circa 1950s.

These boomerangs are carved from a hardwood known as *mulga (Acacia anuera).* Boomerang have inherent strength from being carved at the tree branch where the grain is strongest. These boomerangs are used ceremonially by the *Lardil* people: the wood is ‘‘braised” to give a polished finished, and the tips invariably painted white.

68 and 77

€ 1,400 pair

25. Engraved Coconut Mask, Papuan Gulf, PNG.

The Papuan Gulf produces some rare and interesting objects; this is one of them. It is a simple device to hang a bilum with a baby inside a domestic house, with the chord going through the hole in the middle. Its fine engraved workmanship shows its importance in protecting the baby (with spiritual help). There was one very similar in the John Friede collection, but little information. Description of its use is thanks to Richard Aldridge, who saw similar (but generally undecorated) objects during his travels in the Papuan Gulf.

12 x 12 x 3.5

€ 1,600

26. Aboriginal Phallocrypt, Lonka Lonka, Kimberley region, Western Australia. 19th/early-20thC.

Originating on the Kimberley coast of Western Australia, these engraved pearlshell objects were traded over wide areas of the Australian continent, especially into the dry interior. They were looked upon as “essence of water made solid”. They were engraved with abstract designs symbolising water, lightning and other natural phenomena, and used as adornment; for men, they were phallocypts during initiation.

18 x 13

€ 1,800

27. Bailer Shell Pectoral, *Pakol*, Mendi Valley, Southern Highlands, PNG.

These large bailer shells are the most important ceremonial and wealth pectorals in *Enga* and the Souhern Highlands. Good *pakol* can have geometric pecked designs along the top edge; very rarely a figure can be pecked onto its surface. Another good example is found in “Art of the New Guinea Highlands”, de Young Museum, SF, p480.

25 x 19

€ 1,600

28. Five Yam Masks, Abelam People, East Sepik, PNG.

Yam masks are woven artforms found throughout the extensive Abelam region, where the growing of large yams is equated with spiritual power. The best are fine and tightly woven and embellished in bright earth ochres.

a) Large tightly woven mask with projecting face; orange, black and white ochre colours.
b) A finely woven mask, bulbous face, orange and green colours.
c) Old, tighly woven yam mask, blue and pink.
d) Miniature yam mask, red and yellow.
e) Miniature yam mask, yellow and red.

a) 45 x 28 x 19
b) 34 x 20 x 13
c) 14 x 9 x 5
d) 8 x 5 x 3.5
e) 33 x 14 x 14

a) € 1,000
b) € 800
c) € 800
d) € 400
e) € 350

29. Three Canoe Bailers, Massim, Trobriand Islands, East PNG. Early-20thC.

These are elegant utilitarian objects, with minimal but delicate engraving. It is the overall form that is most enchanting, becoming mask-like when held vertically. Sometimes they have names or letters engraved, in case of lost at sea, the owner can be easily found.

a) Has acquired a lovely brown patina through handling over many years.
b) and c) on the left page are heavily weathered from constant exposure to the elements.

a) 41 x 14 x 12	a) € 1,200
b) 44 cm high	b) € 1,000
c) 27 cm high	c) € 900

30. Ceremonial Salt Pack, *Melpa* People, Western Highlands, PNG.

In pre-contact Highland society, salt was both rare and valuable, often included as part of bride-price payments. It was sought after for use on cooked pig at ceremonial gatherings. The salt was produced only in a few locations that had suitable conditions. The salt was wrapped in pandanus leaves and bound tightly to form a pack. The oldest had most elegant shapes, like this example. Ex-Serge Schoffel, Belgium. Ex-Ulrich Kortmann, Germany.

68 x 13 x 6

€ 1,800

Slaughtered pigs being prepared for a funeral feast.
Today salt is readily available in stores, but in pre-contact times salt was rare and valuable.

31. Two Wood Yam Masks, Wosera, Southern Abelam, PNG.

Wood yam masks are far less common than the woven cane type and perform essentially the same function; to decorate large yams at the yam harvest festival.

a) Compact hardwood mask, finely carved, well painted in the bright red that Abelam people love to use.
b) A large wood yam mask, quite old and minimally decorated. Most likely the original bright colours have long since disappeared. Collected by Ed Boylan in the Wosera c.1973.

a) 23 x 13 x 5
b) 56 x 15 x 7

a) € 1,400
b) € 1,400

32. Four Miniature Yam Masks, Abelam, East Sepik, PNG.

Large yams are decorated at the yearly Yam Lining Ritual, to ensure abundance the following year. Generally the yams are long and tubular, sometimes up to three metres long.
Some yams grow multible tubers, that can be other heads, legs or arms. These also can be decorated, with minor “heads” having smaller yam masks.

a) 12 x 9
b) 8 x 4
c) 11 x 9
d) 9 x 6.5

a) € 450
b) € 350
c) € 400
d) € 400

33. Three Balsa Wood Yam Masks, Wosera, Southern Abelam, PNG.

Wood masks are less common than woven cane yam masks and it would seem are only found in this southern Abelam region of Wosera. They are similarly used at harvest ceremonies, to become the face of the giant yams.

a) and c) Were both collected by Barbara Perry in the late 1960s.
b) Collected by Ed Boylan c.1973.

a) 18 x 11 x 9
b) 23 x 22 x 18
c) 23 x 11 x 8

a) € 700
b) € 1,000
c) € 700

34. Prehistoric Stone Adze Blades, PNG.

a) Mottled green/grey blade, finely formed and in perfect condition, Nembi Valley, Southern Highlands, PNG.
b) Serpentine green blade, Lake Sentani, West Papua, Indonesia.
c) Dark green blade, Massim, Trobriand Islands. Ex-collection Jutta Malnic, Sydney.
d) Star-shaped club head, Nipa Valley, Southern Highlands. Used in magic ritual, with red ochre rubbed in to symbolise pig blood.
e) Large and long rounded blade, Aramut village, Murik Lakes, Sepik River, PNG. Used to hollow canoes and garamut drums.

a) 16 x 6 x 2.5
b) 24 x 9 x 3
c) 16 x 8.5 x 1.5
d) 10 diameter x 5
e) 38 x 7.5 x 3

a) € 450
b) € 750
c) € 500
d) € 600
e) € 600

35. Two Bride Price, Talipun, Prince Alexander Mountains, PNG.

Talipun consist of the valuable giant green snail shell (*Turbo mamoratus*) and a woven face of cane, often with protruding eyes; these represent spirits or clan totems. As well as being of great importance in “bride price” payments, they were also used in both mortuary and compensation exchanges.

a) 42 x 22 x 22
b) 30 x 19 x 22

a) €1,500
b) €1,200

36. Turtleshell Armbands, North Coast, PNG.

The engraving on all three of these armbands is of highest quality. All three are from the Sepik/Ramu coastal region, but they are also traded far up the Sepik River. These are used in ceremonies but also, so highly valued they can also be used as ‘‘bride price’’ payments.

a) The smaller of the three, has large bold designs, primarily circular.
b) Fine engraving and a superb woven section, stiched with nassa and cowrie shells.
c) The engraving is fine and detailed with circles, chevrons and triangles in the most delicate combinations.

a) 11 diameter x 13
b) 9 diameter x 10
c) 13 diameter x 14

a) € 1,500
b) € 900
c) € 2,000

37. Tapa Beaters, Oceania. All are good, old and well used examples.

a) Hawaii, 19th Century or earlier. A beautiful example, carved differently on each side with deep, fine engraved motifs. Found in an obscure auction in SW America, described as “African club”.
Ex-New Zealand collection. There are four examples of Hawiian tapa beaters in New Zealand Te Papa Natinonal Museum, but this one is far more sophisticated and beautiful.
b)and c) Eastern Highlands, PNG. Early 20thC. Hardwood. Evidence of long use and a wonderful patina.
d) Western Highlands, PNG. 19th-early 20thC. Volcanic stone formed into a long smooth cylindrical form, with grooves.

a) 38 cm
b) 34 cm
c) 30 cm
d) 34 cm

a) € 3,500
b) € 500
c) € 500
d) € 500

Early Hawiian Tapa, New Zealand
national museum Tepapa.

38. Ceremonial Combs, Papua New Guinea.

a) Geelvink Bay, West Papua. Bamboo. Fine engraved motifs.
b) Abelam, face and barge bird beak, woven cane; red and blue ochres, with shell eyes.
c) Abelam, large face, painted orange, with cassowary feather headdress.
d) Solomon Islands, inlaid pearlshell. Early 20thC.

a) 31 cm	a) € 380
b) 30 cm	b) € 450
c) 46 cm	c) € 500
d) 28 cm	d) € 600

Abelam Initiate, heavily decoated for ceremony, including hair combs. Photo: Helen Dennett, 1983

39. Shield, “Phantom design”, Wahgi Valley, New Guinea Highlands. Artist: John Wahgi.

One of the most elaborate of Phantom shields, showing John Wahgi’s keen referance to the comics he loved so much. He has added many of the comic characters and set the mountain scenes with the Phantom Cave, sunset and flying foxes.
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132 x 45

€ 4,800

THE PHANTOM NEVER DIES
PHANTOM
Guthrie
Deter